

THE MUSICIANS OF INDIA

(ILLUSTRATED)

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PART I.

BY

Harendra Kishore Roy Chowdhury Zemindar, Ramgopalpur, Mymensingb

1929 A. D.

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TO BE HAD OF THE AUTHOR

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DEDICATED

To

The

Lotus Feet

of my Late Father.

RAJA JOGENDRA KISHORE ROY CHOWDHURY

as a Humble Offering of Deep Feeling
of Reverence and Gratitude.

THE AUTHOR



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There are certain books which are better remembered than seen. Harendra Kishore Roy Chowdhury's Musicians of India published only once in1929 is one such book. There had been debates whether any other sequel to Part I was ever brought out or not, and almost all rare antique book dealers now agree that indeed Part I was the only portion printed.

People had dropped names of many almost forgotten musicians from this book containing short life sketches of 24 great musicians of the period (1860-1930) performance years, and with 25 photographs of those musicians and the author himself, the book is really a collectors' dream.

I was however not too sure how to react to the intention of reprinting this rarity. First of all, will it not break the hearts of handful owners of this book, robbing them of the pride and privilege of 'exclusive ownership'? And also, who amongst us really cares for most of the musicians mentioned today barring say, Alauddin Khan, Inayet Khan or Hafiz Ali Khan?

Let us take the case of Chandrika Prasad Dubey of Gaya whose Esraj was recorded in 1930's by Hindusthan or Megaphone (I forget, since I saw the record only once in my life). The record I heard bore testimony to a glorious heritage of velvety sound texture developed by Kanhaialal Dheri of gaya. But Esraj and the smooth rotundity of gliding notes are now things of past and we are even liable to be reminded that, Esraj was Abanindranath's other inspiration to draw light and shade. The lives of Sohni Singh and Hanumandas of Gaya also may remind us of the immense influence of Esraj on the Tagore family and Ustads of Vishnupur.

These stray pictures pieced together take us to a period of music and musicians we have chosen to forget and I was reminded by time that time present is not creative enough. Time that was past must be hoisted to future so that our descendants cannot abuse our memory. This is a lesson of history we must learn to accept, because the period of 19th century and the

first part of 20th century in Bengal and India was indeed an elevated plateau of skill and creativity. Even if we do not subscribe to this point of view—not to know what was transacted in the past is to remain a child, and our state of infancy in music is continuous. Who will guide us through the 'Pathe' recordings of Darbari Kanara Kheyal of the great Pashupati Sevak Mishra? Who can lay hand to a full scale cassette of Sursringar, Rabab or Dhrupad clearly differentiating Asthayee and sanchari or the four different vaanis as extolled by Tansen? For that matter, can any one of us lay hands to a composition of Jadu Bhatta or Anantalal or Anandakishore, the truly classical composers of the last century, who inspired not only the great court musicians in the past but also our Rabindranath, Vivekananda and Suniti Chatterjee? These and other queries may rearise once this book of small biographies reappear. If it does, the purpose of reprinting this book is complete.

Harendra Kishore Roy Chowdhury was a zamindar of Ramgopalpur, whose immediate neighbours were Brajendra Kishore and Birendra Kishore Roy Chowdhury of Gouripur and also the Rajas of Muktagachha, Mymensingh and Kalipur. These small places in north Eastern Bengal now Bangladesh, really had a wealth of musicologists and musicians belonging to the wealthy and affluent. Harendra Kishore, himself was a great percussion theorist, as evident from his writings which appeared regularly in Sangeet Bigyan Probeshika.

A feature of music patrons in North Bengal had been their willingness to import musicians from North India and also their extensive knowledge of musicians of adjoining states.

The patrons of Calcutta and South Bengal on the other hand by and large employed local musicians. But it appears that today, we have not been able to develop a local gharana inspite of the tremendous intermingling of musicians in Bengal. This is different in Maharashtra where today there are enough musicians available locally in Mumbai or Pune to groom up youngsters, whereas a Guru Shishya Parampara School like

'Sangeet Research Academy' had to continuously hire musicians from other parts of India. Is this due to the cosmopolitan taste of the Bengali students? The answer may lie in a very careful study of the mindset of our forefather patrons whose representative symbol is Harendra Kishore.

Of the 24 Musicians drawn by the author, todays researchers may find the birth year of Alauddin Khan given as 1881 interesting, considering the fact that this publication was quite well known and Alauddin Khan never disputed the fact although his centenary was celebrated in 1960's in his own life time.

Another striking feature is the total ommission of Female musicians in the list of biographies. Musical worth and social acceptibility were both counted in those days, at least in case of female artistes. The word 'Gharana' was also conspicuous by its absence or could we presume that 'Gharana' classification is a modern manifestation of commercial labelling of musicians?

Gramophone records of recordings are available of the following artistes only:-

Wahid Khan — Sitar and Surbahar

Pashupati Sevak Mishra — Vocal

Inayet Khan — Sitar & Surbahar

Peara Saheb — Vocal
Jamiruddin Khan — Vocal
Hafiz Ali Khan — Sarode

Alauddin Khan — Sarode, Violin and

String Band.

Chandrika Prasad Dubey — Esraj.

Is it not a pity considering that all the musicians featuring in the book could have been recorded. It is a further pity that only three out of the eight artistes recorded above could be heard today.

Harendra Kishore's book atleast provokes these and other questions and is therefore invaluable addition to the meagre booty of Indian Music Literature.

Rantideb Maitra



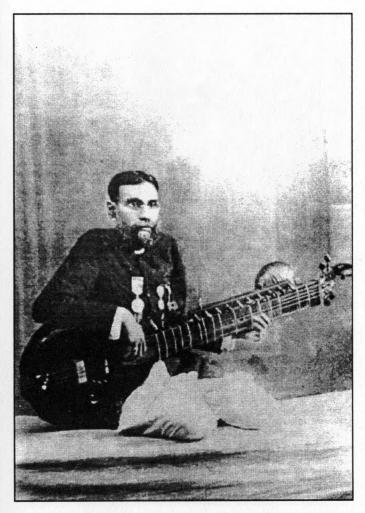


Harendra Kishore Roy Chowdhury Ramgopalpur, Mymensingh (The Author)









Jitendra Nath Bhattacharjee of Calcutta







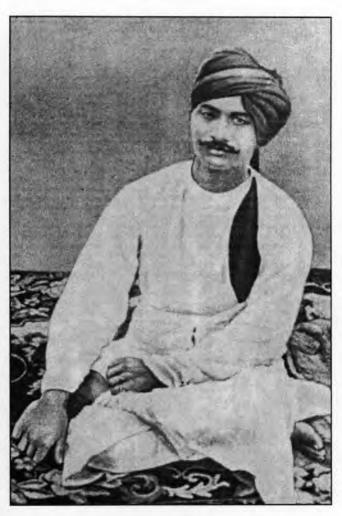
Sohni Singh of Gaya











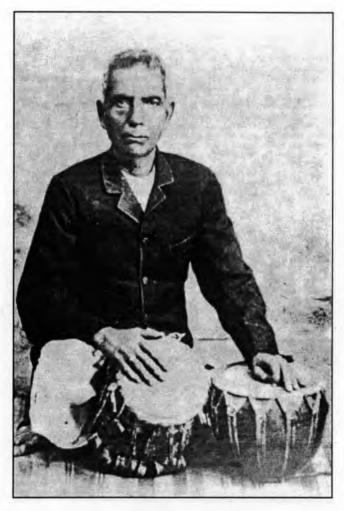
Wahid Khan











Prosanna Kumar Vanikya of Dacca









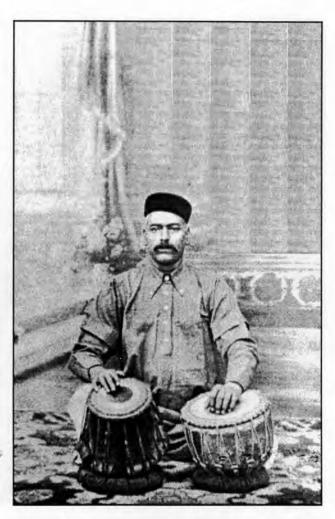


Abid Hussein Khan of Lucknow







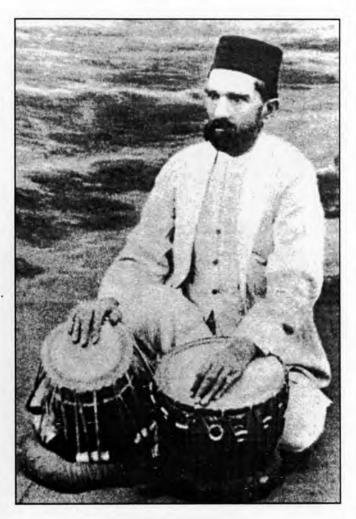


Maulaviram Misir of Benares









Moulabaksh Khan











Mohon Prasad Seodhar









Lakshmi Prasad Misir of Benares











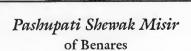
Muzaffar Khan



















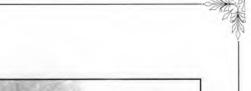


Nannoo Shahaya of Benares











Alauddin Khan of Comilla











Chandrika Prasad Dubey











Sambhu Prasad Tewari of Banda









Woozir Khan of Rampur







Peare Shaheb









Shew Shewak Misir of Benares











Hafez Ali Khan of Gwalior











Mehdi Hussein Khan







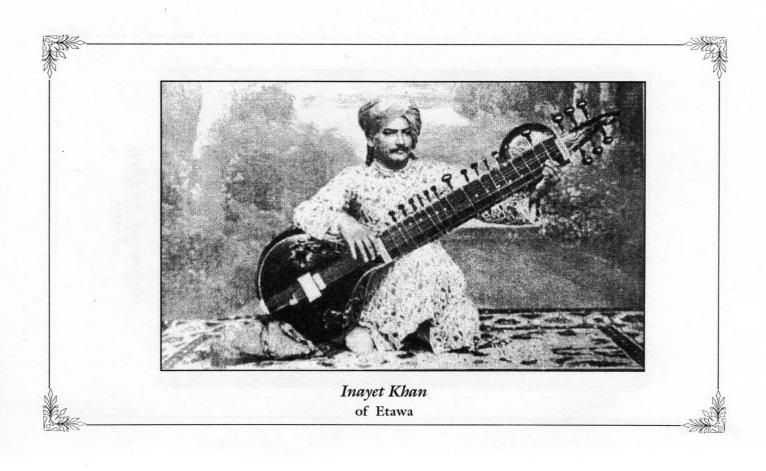


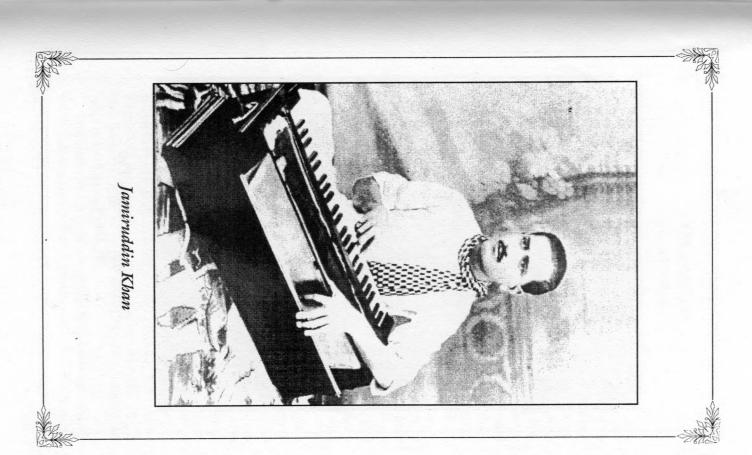


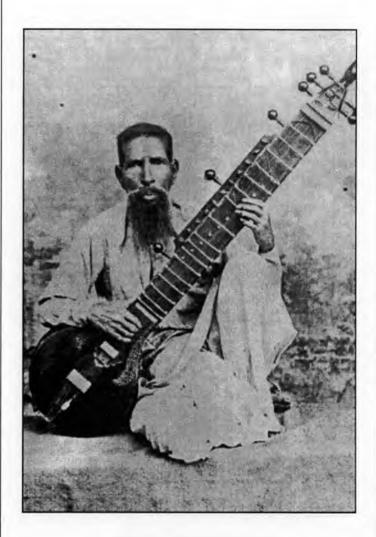
Mahammad Ali Khan of Gaya







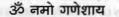




Bhagawan Chandra Das of Dacca



FOREWORD



My heart is filled with a good deal of satisfaction at the success of my attempt to preserve the likenesses of some of the best artists of Indian music, and the records of the incidents in their lives that have distinguished them in their respective branches.

The wealth of Hindu music, instead of retaining its supreme majesty in black and white, has manifested itself through its best exponents who have taken up the subject with extreme reverence from their very boyhood and endeared it to themselves much more than anything else in the world; who have passed days after days and nights after nights in order to gain high practical proficiency in it without being materially distracted by the glittering fancies that tempt musicians in their youthful energy.

Continuous practical devotion to music is sure to bring to the devotee, perceptibly or inperceptibly, a sense of divine pleasure which seeks to make him keep from all earthly things, however precious or attractive they may be. It is, therefore, that musicians may be termed the "Birds of Pleasure" whose illuminating strains are sure to compel gloom to veil herself off from

the places. which they beam upon.

Many old and priceless treasures of our Sangit Vidya have passed into the limbo of oblivion, for which a true lover of music cannot but feel painfully; while many such are going to enrich the shelves abroad to the detriment of our own. With its present exponents are to be found the specimens of the old styles and forms of Hindu music, peculiar to their own houses, which serve the purpose of determining the extent of their proximity to the Shastras. It is why a research worker like Mr. V. N. Bhatkande and others are moving about the doors of these musicians in search of such different styles of music. But alas! the literate look down upon such store keepers as illiterates who, in their turn, may treat the literate as such because of their ignorance of the language of music.

This little volume aims at enabling all music-lovers to be in touch with the high priests of Hindu music. It is the first pro-

duction of my attempt in the collection of the portraits and materials for the lives of all the best musicians of India and contains two dozen of them. God willing, the subsequent parts will make their appearance before long with the lives of the other famous musicians. Matter in the lives of some of the musicians is meagre, but I shall spare no pains to supply more, in my next attempt, in a special chapter of a subsequent part, should I be in possession of it. The reader, I hope confidently, will never confine his ideas about the musicians to the lines on the few pages of this short volume, because a life depicts nothing but the minimum of a soul in its reality.

In order to help the reader in understanding the technical terms of the Hindu music that have been used in this volume, a glossary has been appended to the end of it.

Ramgopalpur. (Mymensingh) 3rd October, 1929.

Harendra Kishore Roy Chowdhury





JITENDRA NATH BHATTACHARJEE.

Ramkamal Siromoni.

|
Bama Charan Siromoni.
|
Jitendra Nath Bhattacharjee.

Ramkamal Siromoni was a Brahmin-Pandit by profession. He belongs to the Radhi class of Bengal Brahmins. His son Bama Charan Siromoni having learnt Vyakaran and some branches of Hindu Philosophy from his father, went to Benares to study the Vedas. He was not only a Pandit in Naya Philosophy but was also an expert instrumentalist and even had a very good knowledge of manufacturing instruments. This is evidenced by the fact that his son Jitendra Nath Bhattacharjee is still in possession of a wooden Setar of which the gourd is made of wood. The most wonderful thing in one of the instruments made by him is that he cut out on the top a facsimile of his Ostad (teacher) late Mahammad Khan. Bama Charan was for several years engaged as a Pandit in the Mayurbhuni State. From his very boyhood he was a lover of music and had the fortune of receiving lessons on the Setar in its various forms of graces from such eminent musicians as Mahammad Khan and Oarish Ali Khan, Binkars; Jadu Bhatta, Dhrupadi; Ahmmad Khan, Kheyali; Basad Khan and Kasem Ali Khan, Rawavis; Dunni Khan, Thumri singer; Hinganjan and Diljan, the two renowned Tayafawalis (dancing girls) who were in the employ of the Pal Chowdhury zamindars of Ranaghat and from Shahjad Mahammad Khan, Surbahar player. On one occasion Bamacharan went to the Raja of Narajole when Murad Ali Khan the famous Sarode player of Durbhanga was present there. Murad Ali began to decry Muhammad Khan's attainment on Setar. Bamacharan having heard this showed those embelishments on the Setar that he had learnt from Murad Ali Khan, in the hope of hearing them on the Sarode from Murad Ali in return. On hearing them Murad Ali called him a Mahammadan in the garb of a Hindu Brahmin, because he thought it was impossible to learn all such things for one who was not a profes-sional musician by heredity. On another occasion while he was playing on the Setar in the house of Kumar Narendra Nath Mitra of Jhamapukur, Calcutta, one of the audience was so charmed that he felt so much disturbance and irritation when another gentleman put a question, albeit a single one, to the performer that he actually slapped the interrogator. He was a favourite of late Raja Sir Sourindra Mohon Tagore, Music Doctor of Calcutta. Bamacharan could also sing and play on Sur Shingar fairly well.

Jitendra received lessons in Vyakaran and Kavya Shastras and also on Setar from his father, Bamacharan. But he devoted himself to Setar more than to anything else. He is now one of the best Setar players among the Bengalees and has a fair knowledge of Alap and Jore, besides his attainments in Gat Toda style. He has received several medals; one, from His Highness Maharawal Prithvi Singh Bahadur of Banswara, Rajputana; a gold medal from Roy M. Nahar Bahadur, Zemindar of Azimganj; a gold medal from Puranchand Nahar M.A., B.L., Vakil and Zemindar, Calcutta in 1923; a gold medal from Raja Devakinandan Prasad Singh of Munghyr. Jitendra Nath was born in the year 1877 A.D. at Ranaghat in the district of Nadia. He is in possession of the beautiful embelishments that his late father had received from the best artistes of India. His style in Bilampad (slow movement) deserves credit or sometime he was appointed senior professor of instrumental music in the Music College founded by late Prativa Devi of Calcutta. He is a man of amiable disposition and the public can enjoy his performance for which his pecuniary demand is, by no means, unreasonable.

SOHNI SINGH

Haralal Singh *alias* Haridas Singh.

|
Kanhaia Singh *alias* Hanumandas Singh.

|
Sohni Singh.

Haridas Singh, a Chhatri by caste, was formerly an inhabitant of Charkhari in Bundelkhand. He came down to Gaya at the time of the Sepoy Mutiny. He was a Kheyal singer of reputation and received patronage at the hands of Ramhari Dhendi, a Panda, father of the renowned Esraj player Kanhaialal Dhendi of Gaya.

Kanhaia Singh was given the surname of Hanumandas by his Guru (spiritual guide) and since then he has been generally known by this name. He received lessons in Kheyal songs from various musicians. Having made a good stock of Kheyal songs with sufficient distinguishing knowledge of the Ragas, Hanumandas began to practise Esraj. He has distinguished himself in it and thereby gained a good deal of reputation among the musical public of India. He is a professional of a most amiable disposition and not inaccessible to the public in pecuniary matters. He is now an old man of about 90. Chandrika Prasad Dubey of Powoi and Bhelu Babu, a medical practitioner of Bengal, are the two eminent pupils of Hánumandas. He has now a permanent residence at Mahalla Upaddy in the town of Gaya.

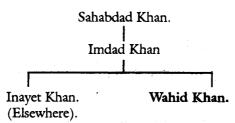
Sohni Singh became a formal pupil of late Kanhaialal Dhendi of Gaya, as it was a customary observance in their family not to be a direct pupil of father. He afterwards learnt Kheyal songs from his father. Sohni took a great deal of interest in the Harmonium and has now distinguished himself as one of the best Harmonium players of India. He is now about 50 years of age, and among many of his pupils Babu Sankarlal, a Panda of Gaya, deserves mention for his fine playing of the Indian tunes on the Harmonium.





WAHID KHAN





Wahid Khan, younger brother of Enayet Khan, is the second son of Imdad Khan who was a renowned Surbahar and Setar player, whose life has been dealt with elsewhere. Wahid was born in his ancestral home at Etawa in the year 1895 A.D. In the early years of his life he received lessons in Dhrupad, Kheyal and Thumri styles of songs and afterwards in Setar and Surbahar in Gat-Toda and Alap-Jore style from his father till his death. Wahid is now one of the best Surbahar and Setar players, almost equalling his elder Enayet Khan in reputation. In his attempt at gaining a means of livelihood he was retained as a court musician by His Highness the Maharaja of Patiala for a period of three years. He then secured service at the Indore Durbar on a higher scale of pay and has been serving there for these eighteen years. In recognition of his excellence in his performance on Surbahar and Setar he has been rewarded with medals by the Durbars of Tikamgarh, Rewa, Baroda, Mysore, Dholepur and many other nobles of India. His Excellency the Governor of Bombay has honoured him with a high class certificate in appreciation of his attainments. Rahim Khan of the Punjab is at present the best of his pupils. None but the rich can meet his professional charge and so he is not within the easy reach of the common folk.







PROSANNA KUMAR VANIKYA

Prosanna Kumar Vanikya was born in Dacca in the year 1857 A.D. He is the son of late Madan Mohon Vanikya. He is a Hindu, Gandhavanikya by caste. Tabla is the chief means of his livelihood. His father or grandfather had no taste for music; but Prosanna from his very boyhood was naturally attracted by the sweetness of the high class music which Dacca was then proud of. Dacca was then very often visited by many of the greatest musicians of India. Having noticed his exceptional attachment to music late Gour Mohon Basak, one of the best Tabla and Pakhwaj players of Dacca, took Prosanna as his pupil. He thus began his lessons on Tabla at the tender age of nine or ten. By dint of his ardent labour Prosanna signalised himself as one of the best Tabla players in Dacca, especially by virtue of his sweet, rapid and skilful performance in accompaniment with both vocal and instrumental music. Having then come to learn of the masterly achievement of Ata Hussain Khan in Tabla, who was a court musician to Amir-ul-Omra, the Nawab Bahadur of Murshidabad, Prosanna with the permission of Gour Mohon Basak went to Murshidabad to receive lessons from him. Ata Hussain was very glad to hear his performance and imparted lessons to him most affectionately. But the sheer necessity of maintaining himself and his family drew him back to home. Inspite of his many worldly demands he practised Tabla regularly for eight to ten hours daily. Prosanna afterwards made a profession of it and acquired considerable wealth and fame by making professional visits to the Chiefs and Nobles of Bengal. In recognition of his high achievement Prosanna had been patronised by His Highness the late Maharaja of Coochbehar, His Highness the late Maharaja Bir Chandra Manikya Bahadur of Tripura, the late Raja Bahadur Kali Narayan Roy and his son, late Raja Rajendra Narayan Roy of Bhowal, Raja Bahadur Provat Chandra Barua of Gouripur (Assam), the late Raja Jogendra Kishore Roy Choudhury of Ramgopalpur, Raja Jagat Kishore Acharyya Choudhury of Muktaga-chha and many other zamindars and



rich men of Bengal and Assam. During his stay in Calcutta he had occasion to be known to the late Music Doctor, Raja Sir Sourindra Mohon Tagore of Calcutta, who was highly satisfied with his skilful performance on Tabla. On the death of Ata Hussain the people of Calcutta, Dacca and other places of musical importance, admitted Prosanna to be the best Tabla player of Bengal. He spent a pretty long time in the service of the Bharat Sangit Samaj, the most honourable institution of music in Bengal, which was being patronised by almost all the Raises of Calcutta and other places, and very often visited by the eminent musicians of North and South India.

Among his numerous pupils who have risen to eminence are Roy Bahadur Keshabchandra Banerjee, Zamindar of Murapara, Pran Ballav Goswami of Dacca, Akshaya Kumar Karmakar of Dacca. The humble author has been enjoying the privilege of being one of his pupils for these twenty-three years.

The manner of his playing is certainly very sweet, and it can be said without a shadow of doubt that among all the Bengalee Tabla players he has the largest stock of Boles (Drum phrases) which number not less than two thousand and are so beautifully and artistically constructed that when they accompany music, either vocal or instrumental, they enhance its attractiveness to a great extent. He is the author of Tabla-Tarangini and Mridanga-Probeshika, both of which can be obtained from the author at 60, Joginagar, Dacca.

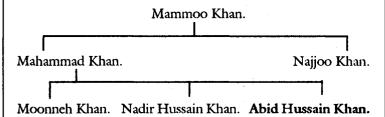






KHALIFA ABID HUSSAIN KHAN.

Abid Hussain, the most renowned Tabla player of Lucknow springs from an ancestry of professional musicians, known to be the fountain head of the Tabla Music of Hindusthan. Below is given a short genealogy of his family.



Abid Hussain was born in the year 1867 A.D. in his ancestral home at Mahalla Mahmoodnagar in the city of Lucknow. Moonneh Khan, the eldest brother of Abid Hussain, was one of the best Tabla players of his time in India. His (Moonneh Khan's) name is generally associated with those of late Kalkadin and Bindhyadin, the well-known dancers of Lucknow. With the death of Moonneh Khan they lost their only Tabla-follower. Mammoo Khan, Mahammad Khan and Moonneh Khan were the best Tabla players of their time, a fact which is still admitted beyond contradiction by every school of Tabla in Hindusthan. Abid began practising Tabla under the instruction of his late father when he was only seven years of age; but he lost his father at the age of twelve. On the death of his father he received lessons under the direction of his brother Moonneh Khan for eleven years, when the latter died. The death of his brother made Abid so earnest in preserving his family reputation that he began practising Tabla daily for about thirteen hours. Practising thus consecutively for twelve years he came out of home and travelled throughout India, acquiring exceptional fame and fortune. He is now recognised as a Khalifa, the highest authority on Tabla, and all the Tabla players of India owe their allegiance to him. After Moonneh Khan, Abid was the only man to play on Tabla in accompaniment with Kalkadin and Bindhyadin, the great dancers of

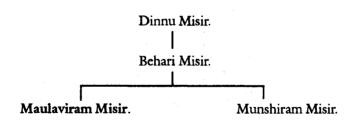


ucknow. In recognition of his masterly achievement he has been awarded several gold medals by the nobles and chiefs of India and the All India Music Conference in its sittings at Delhi and Lucknow. Among his most distinguished pupils his nephew and son-in-law Wazid Hussein and Biru Misir of Benares City deserve mention. The author also has the fortune of being still a student of such an eminent Tabla player for these five years. Abid's father Mahammad Khan and his brother Moonneh Khan were both Khalifas recognised by the whole of India. He is the scion of the family which produced Mian Bakshoo and Mian Modhoo in the days of yore. It can be said without hesitation that there are-very few Tabla players in India who can equal him in the knowledge of Tabla. He is a man of a very amiable disposition and is never close-fisted and sparing in the gift of his precious artistic phrases to any man competent to receive them. He has been able to preserve his family reputation by possessing the largest stock of the different kinds of the sweet embelishments of Tabla. His masterly performance is also examplary. He has at present been employed as the Head Professor of Tabla in the Marris College of Music at Lucknow founded under the patronage of the Government of the United Provinces. He is equally expert in his accompaniment with both vocal and instrumental music; but his accompaniment with dancing, the exceptional qualification native to his house only, still keeps up the same degree of reputation as was earned by his forefathers. The Boles he possesses are sweet in style, easy-flowing in character and beautifully artistic in their construction. The Boles of Nautch-Karam are beautifully varied and especially rich in rhythmic style. Abid is endowed with an unrivalled capacity for framing within a minute or two sweet Boles of any design on demand. He is undoubtedly an authority of exceptional learning in Tabla. He plays on the right hand drum (Tabla) with his left hand and the left hand one (Bayan) with the right. The remuneration for his professional service is certainly within the reach of the public.









Moulaviram belongs to a Kathak Brahmin family of Benares City and has his residence there at Mahalla Kabir Chowra. His father late Behari Misir played on Kachhapi Vina and practised Tabla and vocal music also. Moulaviram took lessons on Tabla from his late father Behari Misir. He is now 69 years of age and has risen to such an eminence in his performance that he is at present regarded as one of the best Tabla players of Benares. He was awarded gold medals by the Bhawanipur Sangit Sammelani of Calcutta, the Marwari Association of Calcutta and the Raja of Andul. While a boy of ten he was given a substantial reward by His Highness the late Maharaia Madho Rao Scindhia of Gwalior in recognition of his wonderful skill in Tabla. He is at present in the employ of Raja Jagat Kishore Acharyya Choudhury of Muktagachha in the district of Mymensingh, Bengal. Among his pupils Bipin Chandra Roy and Ramkrishna Karmakar of Muktagachha, Barhan Babu of Gaya, Amritlal Misir of Dwarbhanga deserve mention. The author also has been enjoying the fortune of being a pupil of Maulaviram for the last ten vears.

Maulaviram has a fair stock of drum-phrases and is quite expert in their masterly reproduction on the instrument. He is a man of amiable disposition and his professional demand is within the reach of the public. His younger brother Munshiram is an expert Saringhee player. May God grant him a long life of peace and prosperity to contribute to the joy of the lovers of music.





MOULABAKSH KHAN.



Karam Khan.

Rahim Baksh Khan.

Moulabaksh Khan.

Karam Khan and his son Rahim Baksh Khan were both Sarenghee players of considerable fame. But Moulabaksh began to take lesson in Tabla when he was only eight years of age from Mahammad Hussein Khan of Muradabad. He was born in the year 1878 A.D.. Tabla is the only means of his livelihood. He is an inhabitant of Nawabpura in the district of Muradabad. His achievement in Tabla was recognised when he was appointed a Court Musician to His Highness the Nawab of Rampur, where he served for a period of fifteen years. He was afterwards a Tabla player to Achhan Bai of Dariabad for ten years and to Gauharjan Bai and Malkajan Bai (Agra) of Calcutta for a period of seven years. Gopal and Kali Babus of Calcutta are his pupils of repute. Moulabaksh is in possession of a pretty' good stock of Boles (drum phrases) and is expert in manipulating them on Tabla and thereby he has acquired reputation in Hindusthan. He is a man of amiable disposition and his demand for fee is within the reach of the public.





MOHON PRASAD SEODHAR.

Sankar Prasad Seodhar.

Giridhari Prasad Seodhar.

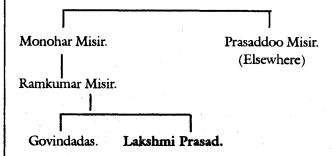
Mohon Prosad Seodhar.

Mohon Prasad belongs to a professional Kathak Brahmin family of Rajpurana. He was born in the year 1893 A.D. at Gopalpura in his own residence in the district of Bikaneer, postal address being Sajangarh. He is a dancer, and received lessons in dancing from Janaki Prasad of Arkha in Bikaneer. He is well-versed in Toda style of dancing of which he has a big stock, although his style of expression of Vao is not so attractive. He served for three years in the Nepal Durbar, and is at present living by it independently. Among his pupils Jagan Prasad of Gwalior, Govinda Prasad and Muralidhar of Jaypur and Rampratapof Bikaneer deserve mention. He is the recipient of several gold medals from the following notables:

- Raja Jagat Kishore Achrayya Choudhury of Muktagacha, Mymensingh Bengal.
- 2. His Highness the Maharaja of Nepal.
- 3. Lucknow All India Music Conference.
- 4 Maharaja of Mymensingh, Bengal.
- 5. Choudhury Shahib of Khairabad.
- 6. The Zamindar of Balihar, Bengal.
- 7. Mr. Madholal of Gaya.
- 8. Maharaja of Natore, Bengal.

Mohan Prasad is a man of amiable disposition and his professional charge is reasonable. He dances also on the side of a basin of water, full to the brim, without letting a drop fall to the ground. He can make only one or two of the jingles sound during the skilful movement of his feet in dancing. On the whole his style of dancing is interesting, and he may be regarded as a specialist in this art.

LAKSHMI PRASAD MISIR.



Lakshmi Prasad comes of a professional Kathak Brahmin family of Benares and has his ancestral home there at 98, Senpura. Monohar and his brother Prasaddoo were both renowned Kheyalists. Prasaddoo is dealt with in the life of Pashupati Shewak Misir. Monohar and Prasaddoo were musicians in the Durbar of His Highness Sir Jung Bahadur, Prime Minister of Nepal, and His Highness the then Maharaja of Patiala. One of the brothers of the said Maharaja of Patiala was a pupil of Monohar and Prasaddoo. Both of them distinguished themselves among all the three hundred Mahomadan musicians who were in the service of the most renowned ruler Nawab Wazid Ali Shah of Lucknow. Monohar died at the age of eighty when Lakshmi was fourteen years of age.

Ramkumar, father of Lakshmi, learnt Kheyal and Dhrupad classes of vocal music from his father Monohar and uncle Prasaddoo. He also learnt Vina from them. He served for fourteen years under General Mukhia, son of the Prime Minister of Nepal. Ramkumar specialised himself more in Vina than in other branches of music. He left Nepal on account of ill health and took service with late Kali Krishna Tagore, Zamindar of Calcutta, where the rest of his life was spent. Among many of his pupils the names of the following gentlemen deserve mention: Madhu Banerjee of Gadalpara, Sambhu Mukherjee and Mohesh

Banerjee of Calcutta, Chandra Banerjee of Shyamnagar, Mulajore, Kaliprasanna Ghosh of Pathuriaghata, Calcutta and Surendra Nath Mojumdar M.A., B.L., retired District Magistrate.

Lakshmi Prasad was born in the year 1860 A.D. . He received lessons in Dhrupad and Kheval songs and Vina and Setar from his father. Like his father, Lakshmi is a specialist in Vina. In his early age Lakshmi served under the Maharaja of Jaunpur for seven years and was awarded a gold medal by him. He was then employed as tutor of Setar to Raja Nityananda Singh of Purnea for a period of ten or twelve years. He then came under the service of late Kali Krishna Tagore of Calcutta whom his father had served. He is still under the service of Prasanna Kumar Tagore, who is a scion of Kali Krishna. Lakshmi was a professor of the Sangit Sangha of Calcutta founded by late Sir A. Choudhury, Judge of the Calcutta High Court, and is still a professor of the Bhawanipur Sangit Sammelani, one of the old musical institutions of Calcutta. In recognition of his attainments he was awarded a gold medal by Nawab Abdul Rahim Khan of Lucknow District. Now he lives permanently in Calcutta at 12, Sagardhar Lane. Late Jogesh Chandra Ghose of Grey Street, Madan Mohon Misra of Banstola Lane and Vinayak Misra of Burrabazar, Calcutta and Shyama Charan Bose of Ramkrishnapur in the district of Howrah, are his pupils. Although a Binkar and Kheyal singer Lakshmi is possessed of a good knowledge of the Dhrupad type of Classical Music, and also conversant with both Pakhwai and Tabla. He is regarded as an authority by all the vocalists and instrumentalists of Benares. In fact Lakshmi has a large stock of Dhrupad, Hori. Shadhra, Kheyal. Toppa and Thumri songs with the knowledge of the Banis and the graces of different types. He is a man of amiable disposition and his charge for professional performance is not exhorbitant.

Laksmi Prasad Misir died at his Calcutta residence on the 7th December, 1929.

MUZAFFAR KHAN.

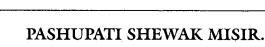
Ali Baksh Khan.

|
Masteh Khan (Masid Khan).
|
Muzaffar Khan.

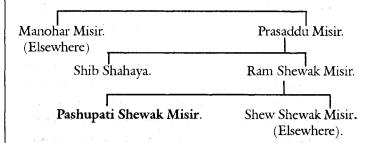
Ali Baksh was a student of the Dhrupad style of vocal music, but Masteh Khan, who was generally known by the name of Masid Khan, came to be known as a distinguished Kheyal singer although he was conversant with Dhrupad songs also.

Muzaffar took lessons in Dhrupad and Kheyal songs from his father Masteh Khan. He was born in the year 1858 A.D.. He is an inhabitant of Delhi, having his residence at Mahalla Gully Kawalan. His postal address is Chandni Chowk, Gully Kawalan, Delhi. He began his lessons on music at the age of ten and continued his practice for twenty years till his father's death. Music is the only profession of this family which claims a heritage of authority in the field of Kheyal type of song. Muzaffar has distinguished himself in Kheyal and Alap as well. His exposition of Gamak, Tan, Bant, and Jore is indeed praiseworthy, while his style of Dhrupad is not in any way less rich than that of his Kheyal. That his uncle, late Tannoo Khan, was a specialist in Kheyal goes to prove that his house has an established family reputation for the Kheyal type of song. He was appointed a Court Musician to His Highness the Nawab of Zunagod where he served for ten years, and then to His Exalted Highness the Nizam of Hyderabad for a period of twenty years. Muzaffar has got two sons, Manwar and Anwar who are receiving lessons from him. Among his other pupils Girija Sankar Chakraborty of Baharampur, Dilip Kumar Roy of Calcutta, Achhan Bai of Dariabad and Motilal Jahari have risen to eminence. He was awarded a gold medal by The All India Music Conference in its fourth session at Lucknow.

Ali Baksh was an inhabitant of Sekandrabad but Masteh Khan came to Delhi to settle permanently. In addition to the lessons from his father Muzaffar has received lessons from other renowned Kheyalist in the neighbourhood of Delhi. His professional demand is too high to be met by the common public.







Pashupati belongs to a Kathak Brahmin family of Benares which has been living in that place from a remote age for many generations. Music is the only occupation of his life as is usual with the Kathaks.

Prasaddu, grandfather of Pashupati, was born in the City of Benares in the year 1802 A.D. He was the court musician to His Highness Maharaja Matwar Singh Thapa of Nepal, and His Highness Maharaja Sir Jang Bahadur Rana, Prime Minister of Nepal. In recognition of his attainments in music he was honoured with the title of Sangit-Nayak by the Nepal Durbar. He was for sometime a music tutor to the then Maharaja of Patiala. He died in the year 1868 A.D. He was a specialist in Kheyal, Dhrupad and Hori types of vocal music. The greater part of his life was spent in Nepal. His second son Ramshewak who was born in the year 1845 A.D. received lessons from him on the Setar, and the Kheyal and Dhamar types of vocal music. Prasaddu was a favourite pupil of Ghulam Nabi, known as Mian Shori, under whom he mastered the Toppa class of vocal music.

Ram Shewak was appointed Superintendent-Naryan of the music school of Nepal Hitti Durbar, founded by His Majesty late Panchasri Prithibi Vir Vikram Sing Shahadev, Maharajadhiraj of Nepal. He was also music tutor to some of the members of the family of His Highness the Prime Minister of Nepal. After he had left Nepal, he was for sometime appointed a professor of the Bengal School of Music founded by late Music Doctor Raja Sir Sourindra Mohon Tagore of Calcutta. He is the author of





Tabla Prokash Aoor Tabla Bignan' which is still to be had of his sons. Ramshewak has two sons: Pashupati the elder and Shewshewak the younger. The life of the latter has been given elsewhere.

Pashupati was born in the year 1881 A.D. He received lessons on Kheyal, Toppa, Dhrupad and Hori types of vocal music in his early age from his father. When he came of age he began to take lessons on Surbahar and Setar instruments from his father. Afterwards he learnt Vina, from late Mahammad Hussein Khan of Bans Barreily. Pashupati is at present a specialist of exceptional capacity in playing on Surbahar and Setar. He has been awarded several gold medals by different Durbars. He has received the Keshar, an emblem of high distinction from His Highness Shamshere Rana of Nepal. Bharat Dharma. Mahamandal has also given him a high class certificate. He has mastered Surbahar and Setar to a very high degree of perfection. His quick handling of the instruments, nicely exhibiting all their ornamentations, distinguishes him as one of the best instrumentalist in India. He is endowed with a wonderful capacity for permutation and combination and Toda in various rhythms. The especial feature of his performance is that while playing on his instrument he can readily improvise Todas of any rhythm, starting from any point of mattras (time units) that the hearer may demand. He is gifted with a wonderful power of intricate mathematical calculation of the rhythms, and his knowledge of the differentiation of Rags is thoroughly perfect. His attainment is now being rewarded by His Highness the Maharaja of Nepal at a monthly value of Rs. 300/-, besides other privileges being granted to him by the State. He is in possession of a very large number of Dhrupad, Hori, Sadhra, Kheyal and Toppa and is quite conversant with the multitudinous ornamentations of instrumental music. His knowledge of the different Banis deserves recognition. His younger brother Shewshewak has received training at his hands; but it is a pity that none else of his pupils has striven hard to attain such qualifications.

Pashupati's professional demand is, unfortunately, so high as only rich men can afford to meet and it is to be hoped he will so moderate it as to make it suited to the pockets of middle class people.

NANNOO SHAHAYA.

Bhairon Shahaya. | | Baldeo Shahaya.

Durga Shahaya alias Nannoo Shahaya.

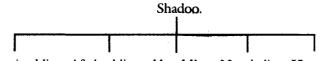
Bhairon Shahaya was an inhabitant of Benares City in Mahalla Kavir Chowra. He was one of the most renowned Tabla players in India of his time. He imparted lessons on Tabla to his son Baldeo Shahaya.

Durga Shahaya who was generally known by his surname Nannoo, received lessons in Tabla from his father late Baldeo Shahaya. At the age of nine or ten he was severely attacked with small pox with the result that he was deprived of his eyesight for the rest of his life. Henceforward he was known by the name of Surdas, Sur meaning blind. He belonged to the branch of the Kathak Brahmin family of Benares, the members of which have distinguished themselves in the art of Tabla playing. His house has the reputation of being a pupil in Tabla of the fountainhouse which has produced Khalifa Moonneh Khan and his younger brother Khalifa Abid Hussain Khan of Lucknow. Being blind Nannoo had nothing else besides Tabla to divert his attention. He had a good large stock of Boles (drum phrases) in his possession and was quite capable of their masterly manipulation on Tabla. He received a gold medal from Bhawanipur Sangit Sammelani of Calcutta and another from Maharaja Sashi Kanta Acharyya chowdhury of Mymensingh under whom he served for several years on a monthly salary of Rs. 100. He was a man of sweet disposition and suave manners and was accessible to the public in his professional career. But he died in Benares at an early age of 34 on the 4th March, 1926.





Alauddin Khan is an inhabitant of village Sibpur in the district of Tripura under Tripura State. Four generations remote from Alauddin, his ancestors were Hindu-Kayestha, bearing the family title of Biswas after their names. They are professional musicians. Shadoo was the name of Alauddin's father and he had five sons.



Samiruddin. Aftabuddin. Alauddin. Nayebali. Hayetali.

Alauddin was born in the year 1881 A.D. An all-absorbing attachment to music from his very boyhood was the cause of negligence in his school lessons, for which his elder brother Aftabuddin took him to task very often, Being thus pressed hard for it Alauddin was obliged to leave home at the age of 8. He then came to Dacca and took lessons in Cornet from Abdul Gafur. Having then come to learn of the musical school in Calcutta founded by late Raja Sir Sourindra Mohon Tagore, Music Doctor, Alauddin went there. The small amount of money that he had brought from home having been exhausted by this time Alauddin lived on pure Ganga water for three or four consecutive days, when he was introduced by somebody to late Gopal Chandra Chakraverty, the renowned Bengali Kheyal singer, who was known as Nulo Gopal, one of his arms having been twisted by an accident. From him Alauddin received lessons in Sargam only for seven years, practising thereby three hundred varieties of permutation and combination of the musical alphabet. After the death of Gopal Chakraverty, Alauddin began to learn Cor-

net and Violin from late. Amritalal Dutt (Haboo Dutt). Considering his poverty Haboo Dutt introduced him to late Amritalal Basu, the famous humourist and proprietor of the Star Theatre of Calcutta, who appointed him a Tabla player, in the said Theatre. But his liking for stringed instruments increased and he began practising the Sarode. His untiring zeal and insatiable thirst for the same tempted him to become a pupil of the late Sarode player, Ahmedali Khan, musician to the Maharaja of Dinajpur in Bengal, but he failed to gain much although he stuck to him for four disgusting years. Having then heard of Woozir Khan, the famous Binkar of Rampur, Alauddin decided to seek for his shelter. Accordingly he went to Rampur where he had to make both ends meet by begging from door to door for a long time. As the said Woozir Khan was the music tutor to His Highness The Nawab Bahadur of Rampur and himself a man of pomp and power, Alauddin could not secure permission to approach him. Fearing his attempt might meet with failure he resolved to try the final chance. Thus determined, one day while His Highness the Nawab Bahadur of Rampur was enjoying a drive in his motor car, Alauddin stood on the way, blocking up the passage of the car, with his arms lifted upward and raising a cry. His Highness could not but stop his car, and sent his bodyguards to arrest him and enquire what the matter was with him. One of the guards came back with the reply that he was a Bengali praying for the patronage of His Highness in the matter of learning music. His Highness disbelieving the fact ordered the guards to fetch the man before him. Alauddin was accordingly taken there under proper guards. After asking several questions His Highness ordered Alauddin to attend the Khas Durbar at night with all the musical instruments he could play on. Having heard him play on all the instruments His Highness was specially glad at his performance on the Sarode and the Violin and condescended to know his intention. Alauddin in reply asked nothing else of

His Highness but ordering his Ostad Woozir Khan to give him lessons. His Highness was kind enough to send for his Ostad who arrived at the Durbar shortly, and ordered him to impart lessons to Alauddin in whichever branch of music he liked. Without receiving any lessons from Woozir Khan, Alauddin attended upon him and observed all that occurred at his house daily about music for four hours in the morning and two hours in the evening for two successive years. He had, in the meantime, ample opportunity of learning Dhrupads from other renowned singers of whom Rampur was full, but practised his own instruments, the Sarode and the Violin at dead of night. Woozir Khan was afterwards fully satisfied at the devotion and fortitude with which Alauddin waited upon him for such a length of time without any remuneration whatsoever, and believing him to be a man with a strong resolute will, began to impart lessons to him. By a continuous practice on the Sarode and the Violin Alauddin endeared himself to his Ostad who now began to give him lessons without reserve to which the worthy pupil did full justice in gaining a thorough mastery over these two instruments. Alauddin has obtained numerous gold and silver medals and won the highest applause in all the sittings of the All India Music Conference that he attended. At present he is in the state service of His Highness the Maharaja of Mihar in the Central Province of India. He is the Band Master of the State Band and Ostad to the Maharaja himself on vocal music. Alauddin is now the best Sarode player in India and has a masterly knowledge of, and complete command over, the numerous kinds of embelishments and styles of instrumental music. He is also conversant with European Music. In addition to his superexcellence in Sarode and Violin Alauddin plays on Tabla, Pakhwaj, Sanai (a kind of oboe) and many other stringed instruments fairly well. His most amiable disposition and simple and unostentatious manners free from any taint of selfconceit or vanity has endeared him to all with

whom he has come in contact. He is never miserly in imparting knowledge to his pupils. His unrivalled perseverance in the instruments of Sarode and Violin has undoubtedly distinguished him as an artist of the first water. His concentrative attitude while playing on his instruments has in fact, charmed, little birds to sit upon his head and shoulders, and a huge snake, being attracted by his bewitching performance, used to come out to listen to him almost everyday until it was killed by some boys without his knowledge. The skin of that snake still covers the forepart of his Sarode, the very instrument it liked to hear. This episode establishes the truth of the sayings of the Hindu Rishis of the past about the miraculous power of music.

Though this self-made man has reached the zenith of his glory in the field of music still he is accessible to all and his professional demand is not beyond the reach of the public. May God grant him a long life of uninterrupted peace and prosperity to amuse the lovers of music. He is undoubtedly, the pride and glory of Bengal, nay of Hindusthan.



CHANDRIKA PRASAD DUBEY.



Thakur Prasad Dubey.

Chandrika Prasad Dubey.

Chandrika was born in his native village of Powoi in the year 1875 A.D.; complete address being — P. O. Aurangabad, Village Powoi in the district of Gaya. He passed the middle examination in Hindi and then began to receive lessons in Kheval form of vocal music from the famous Hanumandas Singh of Gaya. As the voice was not agreeable to vocal music Chandrika commenced practising the stringed instrument called Esrai or Dilruba under the instruction of the same Hanumandas. He is now one of the best Esraj players in India, not only in Alap, Jore, Thoke-Jhala but also in Gat-Toda and accompaniment. He also received lessons on Esrai from the late Panda Kanhaialal Dhendi of Gava, a fellow brother to Hanumandas. The masterly movement of the fingers of his left hand on the string is simply wonderful. He served for twelve years under the Zamindar of Pandui in the district of Gaya. He is now a free professional and a man of amiable disposition. He was awarded the title of Sangit Bhusan by The Sahitya Samaj of Gaya and the title of Professor was awarded by the All India Music Conference in a high class certificate in its last Lucknow session. The public can enjoy his performance by meeting his reasonable and moderate pecuniary demand.





SAMBHU PRASAD TEWARI

Kadaw Singh Tewari

Daughter and Bhaialal

Nainsuk Tewari

Ajodhya Prasad Tewari

Sambhu Prasad Tewari.

Sambhu Prasad springs from an ancestry of whom the great Kadaw Singh, the lion in Pakhwaj, was one.

Kadaw Singh was the court musician of His Highness Nawab Wazidali Shah of Oudh. After the Nawab had been taken a state prisoner and removed to Calcutta, Kadaw Singh was appointed a Court musician to His Highness the Maharaja Jiwaji Rao Scindhia of Gwalior and thereafter to His Highness the Maharaja of Datia.

Kadaw Singh was the most eminent Pakhwaj player in India. Although a Tewari Brahmin, he was invested with the title of Singh (Lion) by His Highness the Maharaja Jiwaji Rao Scindhia of Gwalior, in appreciation of his uncommon proficiency in Pakhwaj. The following episodes of his life illustrate his wonderful mastery over it. While in the employ of His Highness Maharaja Bhabani Singh of Datia, Kadaw Singh once accompanied him when the Maharaja paid a visit to His Highness the Maharaja of Simthur. In order to test Kadaw Singh's skill in Pakhwaj, Maharaja of Simthur asked him to quell one of his elephants that had gone mad. Kadaw Singh played Ganesh-Parn (a kind of Drum phrase) on his Pakhwaj and to the utter amazement of the nobles present, so enraptured was the elephant that he voluntarily yielded to submission.

Once in the Court of His Highness the late Maharaja Saudan Singh of Alwar, Kadaw Singh simultaneously accompanied, by virtue of the unique play of a certain Parn, seven singers who sang in different TaIs, but had the concluding "Dhas" just at their respective "Soms".

Ajodhya Prasad:-

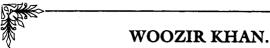
Ajodhya Prasad was given lessons on the same instrument by his uncle Kadaw Singh. After acquiring proficiency in it he served in the Courts of His Highness Maharaja of Uchhera (Nagaid State), His Highness Maharaja of Ajaigarh, His Highness Mala Shahebjee of Nepal, His Highness the Nawab of Rampur, His Highness Nawab Jaffar Jang Bahadur, Nizam of Hyderabad. Ajodhya Prosad died at the age of 63 (approximately) in the year 1913 A.D.

Sambhu Prasad :-

Sambhu Prasad was born in the year 1885 A.D., in his ancestral home at Banda City (Bundel Khand). Sambhu received lessons on Pakhwaj from his father Ajodhya Prasad. He has now distinguished himself as one of the best Pakhwaj players of India. He is not only an expert practitioner but is also an adept in skilful accompaniment with vocal and instrumental music as well as in creative accompaniment (Chhuta Sangat). He is the recipient of several gold medals from various Associations and Durbars of Native States. Pakhwaj is the only instrument of occupation of his life.

Sambhu is in possession of the Boles (phrases) that distinguished Kadaw Singh from all other Pakhwaj players of India. They are known as "Kadaw Singh Ji-Ki-Baj" that is, the particular pattern of phrases introduced by Kadaw Singh. Sambhu is a man of good physique and amiable disposition, and the demand for fee for his performance is moderate.







Omrao Khan.
Amir Khan.
Woozir Khan.

Woozir Khan received lessons in Vina and vocal music from his father late Amir Khan, on whose death he became a pupil of Hyderali Khan, zamindar of Bilsi. His family has the reputation of being the best Binkars of India. He is the direct descendant of the Great Tansen through the female line. The modes confined to his house have a particular form which is known as Seyeni style. Omrao Khan and Amir Khan were best Vina players of their time in India, and they and Woozir Khan as well were recognised as authorities on all the branches of both vocal and instrumental music in Hindusthan. Woozir Khan was certainly an exponent of the highest order of graces and embelishments of music (Geeta) and a Binkar of unrivalled merit in India. Although a professional musician he made considerable fortune under the patronage of His Highness Nawab Hamid Ali Khan of Rampur. He was the tutor of music to His Highness till death snatched him away from the scene of earthly pomp and power. Among his numerous pupils Alauddin Khan of Coomilla and Hafezali Khan of Gwaliar, have proved to be the best Sarode players in India. The son of Woozir Khan has also acquired considerable fame in Vina. Woozir Khan died at Rampur in November, 1926, at the age of about 65. With him India has lost one of her most devoted votaries of Hindu music.





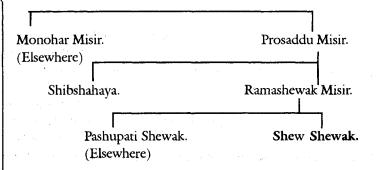


Peare Shaheb is known to belong to the family of late Nawab Wazid Ali Shah, the ex-king of Oudh who was a state prisoner at Matiaburz, a suburb of the city of Calcutta. He has his permanent residence there, the postal address of which is Garden Reach, Matiaburz, Calcutta. He is a specialist in the Gazal and Dadra types of vocal music. Formerly he was an amateur, but afterwards he made it a subject of profession. He sings in falsetto, but his finish in performance is really a beautiful and attractive one. He accepted service under the late Maharaja Sir Jatindra Mohon Tagore K.C.S.I., J.P., of Calcutta and under his patronage Peare Shaheb availed himself of the opportunity of learning the art of singing from the famous musicians of India. He has received several gold medals from Mysore, Kashmere, Hyderabad, Bhupal and numerous other Raises (rich) of India. It is remoured that Peare Shaheb has acquired considerable wealth by this profession. But none of his pupils has been known as yet to have reached any degree of distinction. Several of his songs have been preserved in Gramophone Records. The common public have scarcely any chance of meeting his pecuniary demand for his professional service.









Shew Shewak is the younger brother of Poshupati Shewak Misir, from whose life, dealt with elsewhere, every information about the attainments of his father and brother will be available.

Shew Shewak was born in the year 1884 A.D. and received lessons in Kheyal and Dhrupad and Hori songs from his father and brother. Although an inhabitant of Beneres he resides permanently in Calcutta. He is now one of the best performers of the style of songs mentioned above. The especial feature of his attainment is that he is almost like his brother, equally skilled in tune and rhythm. Bant and Toda are the chief characteristics of his style of singing which only a very few Pakhwajis or Tabla players can follow easily. In recognition of his attainments he has been honoured with the title of Sangitacharyya and a gold medal by Raja Sitaram Bhupal of Keshabnagar in Hyderabad. He has also been awarded a gold medal by the Sangit Sammelani of Bhawanipur, Calcutta and two other medals by two respectable personages. He is a Kathak Brahmin, and music is the occupation of his life. His present address is 71/A, Kali Dutta Street, Hatkhola P. 0., Calcutta.

Shew Shewak is in possession of 200 Dhurpads, 200 Horis, 100 Shadhras, about 2000 Kheyals and 100 Toppa songs. He is a man of amiable disposition but his honorarium is a bit higher than that of ordinary professionals. Among many of his pupils his son Ramkissen and Sudhindra Nath Mojumdar of Calcutta have distinguished them-selves in the art of vocal music.

HAFEZ ALIKHAN

Ghulamali Khan.

Hussein Khan. Muradali Khan. (unknown). Nanneh Khan.

Ghulamali was an inhabitant of Kabul. He used to play on the Sarode in accompaniment with vocal music as the people of Kabul used to do. But on his arrival in India Ghulamali learnt playing Sarode solo. He secured service in the Court of His Highness Maharaja Raghunath Singh of Rewa State, Bughelkhand, and then in the Court of His Highness the Maharaja Scindhia of Gwalior where he died. His son Nanneh' Khan who received lessons in Sarode from him was allowed service in the Gwalior State.

Among the sons of Ghulamali Khan, Muradali Khan, the great Sarode player who lived in Durbhanga, surpassed all other Sarode players of India. Nanneh Khan was born through another wife of Ghulamali. Nanneh married in Nika form a Domni, the mother of Hafezali Khan when Hafezali was a boy of three years of age. The Domni, in her professional career, was in the employ of His Highness the Nawab of Rampur as a player on the Harmonium. It is said Hafezali was born of a Pathan father.

Hafezali was born in Gwalior in the year 1888 A.D. . After having received lessons on the Sarode from his father, Nanneh Khan, he went to late Muradali Khan, the most renowned Sarode player of Durbhanga, with a view to learn Sarode. After acquiring considerable skill in the various arts of Sarode, and gaining a differentiating knowledge of Rags, Hafezali Khan came to Woozir Khan, the most renowned Vina player of Rampur and had the fortune of sitting at his feet. He took lessons from him in the various forms of the embelishments of the Sarode for a considerable length of time. He is said to have received a good deal of lessons in some of the best artistic style of the Sarode from late Fidahussain Khan, the first and foremost Sarode player of India, who lived in Rampur at the time. Although Hafezali is now one of the best players on the Sarode in India he is, nevertheless, less skilled than Allauddin Khan in bringing out the most artistic touches of Woozir Khan. He is not as amiable as Allauddin. Among a few of his pupils Bishan Chand Baral, son of Lal Chand Baral the late well-known Bengali singer of Calcutta, deserves mention.

MEHDI HUSSEIN KHAN.

Ali Baksh Khan.

Buniad Hussein Khan.

Mehdi Hussein Khan.

Ali Baksh was an inhabitant of Lahore (Kashmere Darwaja) in the Punjab. He was a renowned Hori and Dhurpad singer whose fame was not only confined to northern India but also reached as far as Bengal where many of his pupils are still alive. He was a musician in the Durbar of Rampur for 40 years during the time of His Highness Nawab Kalbe Ali Khan.

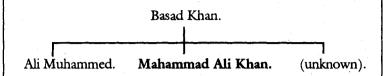
Buniad Hussein received lessons in Hori and Dhurpad styles of song from his father Ali Baksh after whose death he learnt Sarengee, and Kheyal, Toppa and Thurni styles of songs from Amir Khan, father of Woozir Khan, of Rampur fame, and from Bahadur Hussein Khan, maternal uncle of the same. Buniad Hussein rose to be one of the best Sarengee players of India. He was a musician in the Rampur Durbar for 45 years during the time of His Highness Nawab Mustak Ali Khan and for some time to his heir, His Highness Nawab Hamid Ali Khan, the present Chief who received lessons in vocal music from him prior to his being a pupil of Woozir Khan.

Mehdi Hussein from his boyhood received lessons in vocal music and Sarengee from his father Buniad Hussein Khan. On the death of his father he received lessons in music for four years from late Nawab Saadat Ali Khan, better known as Chhamman Sahib of Rampur State, who was a vastly learned scholar in the art and science of Hindu Music, and for six years, from late Woozir Khan of Rampur, the great musician of India. Like his father he began his professional career in the service of the Rampur State under the present Chief and remained there for

over fifteen years. He then served in the Ryasats of Panna, Tekamgarh (Bundelkhand), and Maihar for several years. At present he is under the service of Kumar Arun Chandra Singha of Paikpara, Calcutta. Sudhindra Chandra Chatterjee, a rich man of Calcutta; J. N. Singh, Bar-at-law, Calcutta. Satvendra Nath Choudhury of Dacca, Amulya Charan Roy Choudhury Zemindar of Dacca; Sajjan Kumar, a rich man of Lahore, Sir Chandra Nath Bose of Calcutta, and Girija Sankar Chakraborty of Calcutta are the most noteworthy of the pupils who have received lessons in vocal music from Mehdi Hussein. He is, indeed, a learned vocalist of Hindu Music, having in stock not less than 200 Horis, 200 Dhrupads in all the three Banis that are current, 1200 Kheyals, 150 Toppas, 100 Thumris and numerous Dadra, Gazal and other types of songs. He is said to be possessed of such musical treasures as very few people have the fortune of knowing. He also plays on the Sarengee beautifully well.

He was born in Rampur in the year 1883 A.D. Anybody willing to correspond with him will find his permanent address in Rampur State, Mahalla Khari Kuan, U. P. He is a man of amiable disposition and the demand for fee for his professional performance is nothing more than normal.

MAHAMMAD ALI KHAN



Mahammad Ali is the second son of late, renowned Rawab player Basad Khan and is generally known by the name of Majhloo Mian. Basad Khan, as a reward for his unique attainment secured landed property at Gaya from the Maharaja of Tekari and settled there permanently. He was the direct descendant of the Great Tansen through the male line. Their mode of playing Rags is known as the Seveni style, named after the mode used by late Tansen. They embraced Islam after a few generations from Tansen. This family has earned the singular applause of being the best Rawab players of India. The form of Rags that this house adopts has a closer affinity with that used by the house of Woozir Khan, the most famous Binkar of Rampur. Mahammad Ali learnt Dhrupad, Hori, Sadhra, Kheyal and other types of vocal music in old style and had a pretty large stock of them. Almost the whole of his life was spent in his persevering and patient practice on Rawab of which he was the best exponent of his time. He was regarded as an authority like Woozir Khan on all the graces and embelishments of both vocal and instrumental music as well as on the forms of the Rags of Hindusthan.

The skeleton figures of the Rags and Raginis, followed by his house in many instances widely differ from the forms that are now in vogue; but the musicians of Hindusthan accept them to be genuine. Most part of his professional career was spent under the service of the Maharaja of Gidhaur. The last three years of his life were spent under the service of the renowned zemindar Brojendra Kishore Roy Chowdhury of Gouripur in

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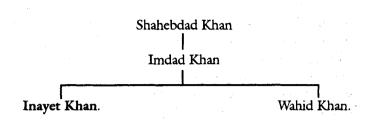
the district of Mymensingh, Bengal. Mahammad Ali died a bachelor in June 1928, at the ripe old age of 94. But unfortunately he has left behind no pupil in Rawab who may deserve mention. Birendra Kishore Roy Chowdhury B.A., of Gouripur, son of Brojendra Kishore has received lessons from Mahammad Ali in Dhrupad and Hori forms of vocal music and in Alap-Jore on Surchayen, and Jnanada Kanta Lahiry Chowdhury, zemindar of Kalipur also received lessons in Dhrupad, Hori and Alap-Jore on Esraj. With him India has lost the last ray of the musical lighthouse established by Tansen, and the void thus created in the music world by his departure will never be filled up.

The Second session of the All India Music Conference, held at Delhi, showered the highest honour upon him while, in spite of his inability to attend the same due to old age, he was invited by the Judges of the Conference to give his final opinion on the formation of Rags, because he was regarded by all as the only representative of the Tansen School, the foremost in India.

Ali Muhammad, the eldest son of Basad Khan, who was commonly known by the name of Burkoo Miah, was also a great exponent of Indian Music on the Rawab and was unanimously regarded as an authority throughout the whole of Hindusthan. He died a premature death, leaving behind no issue.







Inayet Khan, the renowned Surbahar player of the day, was born at Etawa in 1894 A.D. His grandfather Shahebdad Khan was a specialist in Dhrupad, Kheyal and Gazal styles of vocal music and in Jaltaranga and Sarenghee instruments, His father Imdad Khan was one of the best Surbahar and Setar players of India and could also play on the Sarenghee fairly well. Imdad took lessons in Dhrupad and Kheyal from his father but took a great deal of interest in the Setar. He was more devoted to it, practising daily for ten hours almost for the rest of his life, than to any other branch of music. By dint of his unique perseverance in Surbahar and Sitar Imdad became one of the best and finest artistes in India. He specialized himself in the Jore and Gat-Toda style. Imdad was for sometime appointed a musician to the Maharaja of Nowgaon, then to His Highness the Maharaja of Benares. When he came to Calcutta he accepted service under late Maharaja Sir Jatindra Mohon Tagore. Afterwards he was appointed a court musician to Nawab Wazed Ali Shah of Oudh in his exile at Matiaburz in Calcutta, on a monthly pay of Rs. 300. He was for sometime under the service of the Baroda Durbar. Lastly Imdad Khan with his two sons accepted service at the Indore Durbar and died in 1920 A.D. at the age of 62, while on his way to Indore from home (Etawa).

Imdad had two sons and five daughters. Of his two sons Inayet is the elder and Wahid the younger. Inayet in his early

years took lessons in Drupad, Kheyal, Thumri and Gaza! types of songs from his father. After he had acquired a distinctive knowledge of the different Rags, he was allowed by his father to practise the Setar and the Surbahar. Inavet is now one of the best Surbahar and Setar players of India. Having been in short service at the Durbars of Kathiawar, Mysore, Baroda and Indore he has now been serving as a musician to Babu Brajendra Kishore Roy Chowdhury of Gouripur, a renowned zemindar of the Mymensingh district in the Presidency of Bengal. He is the recipient of several gold medals and secured the first medals in all the four sittings of the All India Music Conference from the 2nd to the 5th. Among his pupils who are rising to eminence are Birendra Kishore Roy Chowdhury B.A., of Gouripur, Jyotish Chandra Chowdhury B.L., of Bhowanipur and Birendra Kishore Roy Chowdhury of Ramgopalpur. All of them are raises (rich) of the Mymensingh district. Inavet Khan's present address is P. O. Gouripur, District Mymensingh, Bengal.

The chief characteristic of his style of playing on the Surbahar and the Setar is that in Alap, Jore and Gat-Toda he follows the style of vocal music and in performing all the embelishments and graces he uses only the forefinger of his right hand. his finish on the instrument is undoubtedly highly rapid and is rendered very sweet by the application of Mid, long and short, with his left hand.

Inayet is sober in temperament but the fee for his professional service is not within the easy reach of the middle class gentry.





JAMIRUDDIN KHAN

Masid Khan. | | | JamiruddinKhan.

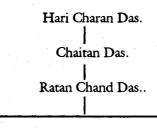
Jamiruddin is the son of late Masid Khan. Formerly they had their home in Ambala City, but his father came down to Calcutta in pursuit of profession. Since then they have been residing permanently in Calcutta at 54, Ripon Street. Jamir's father was a Kheyal singer and a Sarenghee player too. Jamir was born in the year 1895 A.D. and received lessons in Kheyal and Dhrupad from his father, after whose death he began to learn Kheyal from Badal Khan, the famous Sarenghee player of Rampur. He was under his tutelage for a period of 13 or 14 years, but the impulse of his nature led him to prefer Thumri and Dadra to Kheyal. By his own efforts he has now specialized himself in them and is at present the best Thumri and Dadra singer of the big City of Calcutta. In recognition of his attainments he has been awarded a gold medal by Nawab Habibulla Bahadur of Dacca and another gold medal by Narendra Narayan Roy Chowdhury, Zemindar of Balda in Dacca district. At a musical soiree in Calcutta Jamir distinguished himself in Thumri and Dadra among several of the renowned musicians like Bejedali Khan, Munneh Khan and others when he was awarded a gold medal by Profulla Chandra Bose.

Music is the occupation of his life. Among many of his pupils, Krishna Chandra Dey (blind), Angur Bala (dancing girl) and Horimati (dancing girl), all of Calcutta, have earned reputation.

The style of his singing Thumri and Dadra is really enchanting and the modulation of his sweet melodious voice has an artistic finish. He can keep the audience spellbound for hours together by the peculiar charm of his soft touches and perhaps it will not be too much to say that he has no equal in Bengal. Unlike many other Ostads he is quite free from all sorts of ludicrous gesticulations which generally go to mar the charm of music to a great extent. May God spare his life to continue to be an ornament to the circle of musicians and entertain the lovers of music with the soft and sweet thrills of his mellifluous strains of Love and Devotion.



BHAGAWAN CHANDRA DAS.



Bhagawan Chandra Das

Shyam Chand Das.

Bhagawan Chandra Das was born in the city of Dacca in the year 1852 A.D. He belongs to the Vaishnab sect of the Hindu community and like his forefathers is a professional musician.

Dacca is an old famous city, once being the seat of the rulers of Bengal. Music received a great deal of encouragement at the hands of the rich men of Dacca when eminent musicians of India often visited it. Late Hari Charan Das, a famous Setar player, was called in from Hindusthan by the Nawab family of Dacca. Hari Charan since then began to settle in Dacca with his son Chaitan Das Chaitan Das received lessons on Setar from his father and other eminent Setar players of India who visited Dacca. He afterwards imparted lessons to his son late Ratan Chand Das. Ratan Chand having distinguished himself in it, secured service under His Highness the late Maharaja Bir Chandra Manikya Bahadur of Tripura. Late Babu Rup Lal Roy, a millionaire of Dacca, received lessons on Setar from Ratan Chand. But Ratan Chand died when his sons Bhagawan and Shyam Chand were school boys and had no time to take lessons in music. Bhagawan was preparing himself for the Entrance Examination at the time of the death of his father. He, therefore, decided to devote his attention to the preservation of his family traditions of Setar music and became a pupil of Rup Lal Roy of Dacca. The eminent Setar player late Sultan Bux, had been in the employ of Rup Lal Roy for a considerable length of time on a monthly salary of Rs. 200. Bhagawan availed himself of the

opportunity of learning Masid Khani Gats from him. He then learnt Reza Khani Gats from late Nabin Chandra Goswami of Calcutta. He had also the opportunity of learning Gats from the eminent musicians like late Kasem Ali Khan, Rawab player; Enayet Hussein Khan, Sarode player; Murshed Ali Khan, Bin player and Ali Reza Khan, Surbahar player. The late Nawab Bahadur Sir Abdul Gani of Dacca was highly pleased with his attainments and always helped him with money. Bhagawan then secured service under late Lachman Das Sett, a rich man of Brindaban, who was a great patron of the best musicians like Kadaw Singh, Mridanga player; Madan Mohon Misra, Mridanga player; Emret Khan, Binkar of Jaypur; Taj Khan, Dhurpad singer; Ahmed Khan, Kheyal singer and several others. After winning a good reputation during his service at Brindaban, Bhagawan came down to Calcutta and was employed as a professor of Setar in the Bharat Sangit Samaj, an institution founded and patronised by the elite of Calcutta, like Maharaja Sir Jatindra Mohon Tagore Bahadur K.C.S.I., and Raja Sir Sourindra Mohon Tagore, Music Doctor. He has 'received letters of distinction and gold and silver medals from the Maharajadhiraj of Burdwan, Lord Charmicael and Lord Ronaldshay, the two late Governors of Bengal. Lord Charmichael was so much favourably impressed with his performance that he con-descended to allow Bhagawan to play on Setar before him once a week during his stay at Dacca. Mahatma Gandhi has also awarded a high class certificate to him in appreciation of his excellent performance. Among many of his pupils Hafez Khan, Indra Mohon Das, and his younger brother Shyam Chand, all of Dacca, have distinguished themselves in Setar, of whom Indra Mohon and Shyam Chand are professionals. Bhagawan is

one of the best Setar players in Bengal in his style of Gat Toda. Anybody who has beard him play on Setar in accompan irnent with the Tabla of the renowned Prasanna Kumar Vanikya of Dacca can never forget it for the rest of his life. He is in possession of numerous Gat Todas that were used by the musicians of bygone days. He is a man of amiable disposition and is not beyond the reach of the public so far as his professional demand is concerned.

GLOSSARY

Alap

Absolute music, as opposed to Programme music. It is the exposition of the general formation of a Rag or Ragini in all its four steps of Sthayee, Antara, Sanchari and Abhog. In the pure and simple form, Alap is free from all sorts of graces and unaccompanied by any instrument of Percussion. It means also a preclude to the Programme music. Used in parlour music only. The word 'Alap' is Sanskrit.

Rani

The different ways of intonation in singing Dhrupad, Hori, Shadhra and Kheyal types of songs. They are four in number, namely:—Khandar Bani, Dagur Bani, Gobarhar (Gauhar) Bani and Nowhar Bani. The word is sanskrit. Now-a-days it has also come to mean alphabet of the drum language.

Bant

Permutation and combination of the alphabet of the vocal and the instrumental music. Its numerous forms, while following different time-measures, bear different nomenclatures. It is a Hindi word derived from the Sanskrit 'Bantan'.

Bayan

A pulsatile instrument played by the left hand. It also means the left side of an instrument of percussion played by the left hand while the other side is played by the right. It is a Hindi word, being the vakha of the Sanskrit 'Bama' meaning left side. This instrument is made of earth, metal or wood and shaped like U, the top of which is covered with skin, stretched by braces all around. Rings are attached to the braces in order to heighten or lower the sound of the drum. The skin has a black paste mark on a side of the surface to produce musical sound. This instrument combines with Dahina in accompanying all kinds of rhythmical music, vocal or instrumental.



Binkar

One who plays on a Vina. It is a Hindi word.

Bole

A phrase played upon an instrument of percussion. They have different nomenclatures for different forms. The word is Hindi.

Cornet

A brass wind instrument generally of treble compass, with pistons or valves for adding the non-harmonic notes. A trumpet shaped like a horn.

Dadra

It is a kind of time-measure of the Indian music. Departmentally it also means a class of song or tune that is accompanied with Tabla in that time-measure. It is said to have originated in Thumri.

Dahina

It is a pulsatile instrument known by the name of Tabla, that is played with the right hand. It also means the right side of an instrument of percussion. It is a Hindi word derived from Sanskrit 'Dakshina,' meaning right.

Dhamar

It is a particular time-measure. of the Indian music. Departmentally it also means a class of song or tune which is accompanied with Mridanga or Pakhwaj, or Tabla in that time-measure, e.g. Hori and others.

Dhrupad

A kind of classical vocal music of the Hindus, known to be the programme music of the highest order, which is the parent style of the other types of the Indian classical music and which possesses all the embelishments of both tonal and rhythmical intricacies. The verse has many varieties of construction. Its origin is traced to the Sama Veda. It also means a type of song or tune of any of the four Banis, which is accompanied with Mridanga or Pakhwaj or Tabla in the Choutala time-measure. It is a Sanskrit word.





Dilruba

The same as Esrar (Esraj).

Esraj

A stringed instrument played with a bow. The main string on which the tune is played, is attached to the left side of it and is made of steel. It has many other strings of equal and lesser lengths, for the purpose of multiplying the notes played on the main string. It is made of hollowed wood, the lower part of which is covered with skin on which the bridge is placed. Dilruba and Taus are also the names given to it by the Mahomedans. It is an instrument formed out of Setar and Sarenghee. It is played solo, as also in accompanying vocal music. Used in parlour music.

Gamak

A kind of embelishment in the art of vocal and instrumental music. It is a quick way of producing some successive notes in a circular manner without hitting at the intermediate notes. It has many divisions. In the pulsatile instrument it means the elevation, depression or the rhythmical omission of sound.

Gat

It is a kind of music for the instrument and dance.

A tune, in accompaniment with a pulsatile instrument, played on any stringed or blowing instrument.

A kind of particular phrase played on any instrument of percussion.

A particular form of gesticulation with short rhythmical foot-steps in the art of dancing.

It is a Sanskrit word meaning sounds arising out of the clash of clouds.

Gazal or Ghazal

It is a poem in Persian or Urdu language, sung in devotion to Divine Love.

Hori or Holi

A kind of classical vocal music sung in praise of the Dolejatra or Holi or Fag or Red Powder Ceremony of Lord Krishna. It is generally accompanied with Mridanga or Pakhwaj in the Dhamar time-measure or with Tabla in both Dhamar and Chanchar or Dipchandi time-measure. It forms a variety of Dhrupad.

Jhala or Jhara

An embelishment of music played on the stringed instruments only in rhythmical process either with jore or with the main tune only. It is a Hindi word.

Jore

Elaboration, with the help of permutation and combination of the notes of the Rag in both vocal and instrumental music sung or played after Alap. It is played alone on the main string or, in combination with Jhala, on the others. It is a Sanskrit word meaning to add embelishments to Alap in its way to the elaboration of the Rag. In playing Jore, Jhala becomes less prominent; but not always, as in the case of Thoke.

Kheyal

A kind of Indian classical music to which almost all the embelishments of Dhrupad can be applied. It is composed of the two steps of Sthayee and Antara generally, but some have Sanchari and Abhog also. One or two of the Banis of Dhrupad can be applied to the runs only as graces. This class of vocal music is followed by Tabla. The word is Hindi. It is sung in praise of God or a noble man.

Mid

A deflection. The act of gliding of tones from one note to the other, of small compass in a swelling manner. It is a Gamak in kind.

Nautch Karam

The art of dancing.

Ostad

A musician well versed in any of the branches of music. A musician recognised as teacher by a pupil after formal observances





to regard him with a deep sense of reverence. It is a kind of pledge made in the name of God.

Pakhwaj

Mridanga. A pulsatile instrument made of clay or wood, the body of which is hollowed and made long and round, the two ends are covered with skin, stretched by braces in order to temper the sound arising from them. Paste is applied on the surface of the skins for the purpose of obtaining a concentrated musical sound produced by both hands. It is the Persian name given to Mridanga, a very old instrument invented by the Hindu God Brahma. At present it is used to accompany Dhrupad, Hori, Sadhra and other types of vocal music and instrumental music of the Vina species.

Rag

A tune considered to be possessed of masculine instinct, as opposed to Ragini. It bears the instinct of not taking in but of giving out. In the general sense it means a tune that gives pleasure to the mind. It is a Sanskrit word.

Ragini

A tune considered to bear the feminine instinct of conceiving something foreign. It is a Sanskrit word.

Rawab

A kind of stringed instrument of a definite structure made of hollowed wood. The surface of the lower part is covered with skin on which a bridge for strings is placed. The main strings are made of catgut and played with a wooden or ivory Jawa (plectrum). The Hindi word Rawab is a corruption of the Sanskrit Rababaha, a kind of stringed instrument. The Arabians call it Rubeb. It is played solo or in accompaniment with Mridanga or Tabla. Used in Alap style only and in parlour music.

Sadhra

It is kind of Dhrupad songs that bears the time-measure of Jhamptala. The word is Hindi.



Sanai

A kind of blowing instrument made of wood, having six fingerholes only to produce two full octaves of notes with their partials, known as Kadi and Komal. it has for a long time been in use for the outdoor music of Nahabat and Rowshanchouki. It is a Sanskrit word. The Rishis of past have mentioned it to be one of the kinds of Murali. In the Purans it is written as Sanai, Saneyee or Sanayee.

Sarenghee

A stringed instrument played with a bow. It is made of hollowed wood, the lower surface of which is covered with skin on which the bridge is placed. There are three catgut strings on which the tune is played with the touch of the back of the left hand nails, and many other metal strings to respond to any note on the main. At present this instrument is used to accompany female voice in the parlour music. It is a Hindi word.

Sarode

A kind of stringed instrument almost of the structure of a Rawab of the present day, with addition of the side strings only. Formerly the main strings were of catgut, but now-a-days they are of steel. It is played with a wooden, ivory or steel plectrum called Jawa. Music Doctor Raja Sir Sourindra Mohan Tagore attributes the name Sarode to the Hindi corruption of the Sanskrit 'Saradiya Vina' of the ancient musicians of India. It can be played solo, in accompaniment with Mridanga or Tabla and in following vocal music. The word may have been derived from the Persian' Sarood' which means music.

Setar

A stringed instrument played with a steel plectrum, called Mezrab. It is made of hollowed wood with a gourd at the bottom. The gourd is sometimes replaced by wood. Music Doctor Raja Sir Sourindra Mohan Tagore writes that the Persian name of Setar was given to the ancient Hindu instrument of Tritantri Vina, in the 13th century by the famous musician Amir Khushroo. It is played solo in accompaniment with Mridanga or Tabla in parlour music. It is sometimes used to follow vocal music of both male and female.



Surbahar

It is a stringed instrument played with a steel plectrum. It is made after the design of a Setar but larger in shape in order to make it more suitable for playing Alap. A small gourd is sometimes attached to the back of the top to increase the sound in quality. The word is Hindi. It is used in parlour music.

Tabla

A U-shaped conical pulsatile instrument. It is made of wood, the surface of which is covered with skin, stretched by leather braces all around. The skin has a black paste mark in the centre, on which the phrases are played with the right hand. It always takes a Bayan to give music. The origin of the word could not be traced as yet. Some say that the word is a corruption of the Sanskrit Tal-Mridanga. There are evidences to prove that the instrument was in use with the Hindus long before the Mahomedan conquest.

Thoke

One of the five complex forms of the embelishments (Baz) used in the instrumental music of the Indians. It is the combination of Jore and Jhala. The term Thoke indicates that part of the combination where Jhala is more prominent. The word is Hindi, meaning stroke.

Thumri

A kind of Indian classical music originating in the Brindaban Lila of Lord Krishna. Formerly it was composed in Broja Vasha which was afterwards transformed into Hindi. It is a description of love episodes between Lord Krishna and His consorts.

Toda

A definite form of embelishment performed on the stringed instrument or the instrument of percussion or in the art of dancing. The word is Persian, meaning varieties of flowers clustered together for the purpose of decoration. This combination of phrases is also applied occasionally to beautify the music.



Toppa

A kind of Indian classical music composed in Hindi (Punjabi) language. It is a kind of love song between a husband and a wife. It has a typical manner of singing, quite different from Dhrupad, Kheyal etc. Its origin can be traced to the conjugal life of Hir and Ranj of Western India. Mian shori gave tune to it. In fact it originates in Thumri. The word is Hindi.

Vao

Expression of sentiments embodied in a song by the movements of the face, eyes, eye-brow, head, hands, feet and other limbs of the body. It is the Hindi corruption of the Sanskrit 'Bhab' which means deviation of the mind from its tranquillity. The Shastras illustrate numerous divisions and sub-divisions of it in several qualities. The Shastras signify it to mean creation of emotion in the mind of the hearers.

Vina

A striged instrument. It is the general name for the innumerable forms of the stringed instruments. It is made of wood or metal and played with a plectrum. It is a Sanskrit word. The Shastras give us a plenty of its varieties of forms in different names.

Violine

A kind of stringed instrument played with a bow. It is played solo or in accompaniment with vocal music.

N.B.-The glossary is an extract from the dictionary of all the subjects of music, under my compilasion



